

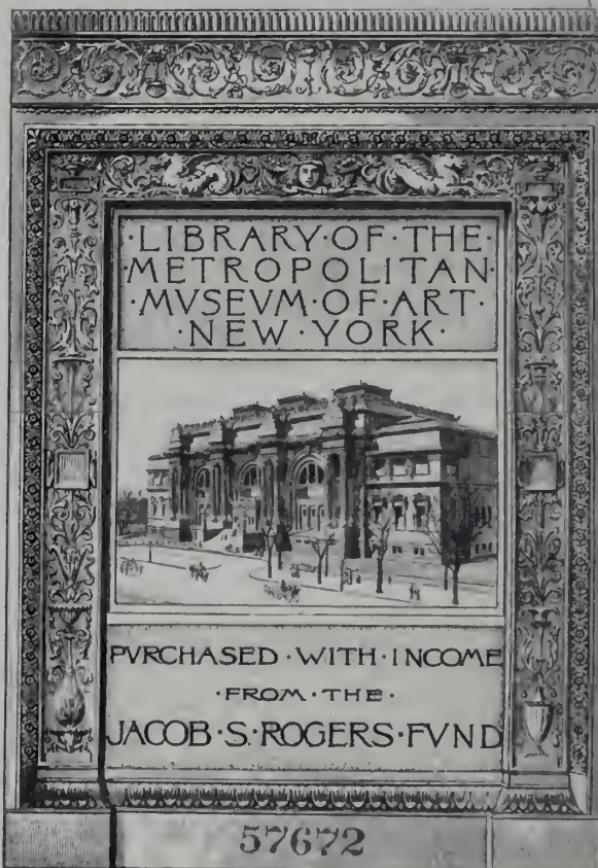
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Japanese Books

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Books in English and in Japanese, Fine Series of
Hiroshige in Book Form, Unusual Surimono, Fine
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6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.
7. *The Walpole Galleries*, if requested, will forward purchases at the buyer's risk and expense: Packing and Shipping is not our business but we are glad to afford facilities for carriers and packers without any responsibility for the acts or charges of these men.

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THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

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F O R E W O R D

This small collection of Japanese Color Prints was made by the owner during his residence in Japan, June, 1906, to November, 1909, when his researches into Buddhist and Shinto ceremonialism in relation to the unity of religion took him into many out-of-the-way places in the Japanese Empire. It is made up of examples of the work of fourteen of the great masters of Japanese art, the landscape artists in particular being well represented.

The terrible catastrophe that, on September 1, 1923, laid waste a large part of Tokyo and the entire city of Yokohama, destroyed in a few hours numberless collections of the art treasures of Japan, including many thousands of color prints, those wonderful creations of the artistic genius of the Island Empire which have carried its fame to every part of the civilized world.

That wholesale destruction not only rendered more rare and correspondingly more valuable the prints that escaped destruction in Tokyo and elsewhere, but also conferred a value they had never before possessed upon those superb reprints that had always been distinguishable from "originals" only by experts, who were not always agreed in their judgments.

There was also, and not unnaturally, a great impetus given to further reproduction, but the reprints that have resulted are vastly inferior to the reprints of early years, and it is hardly necessary to add that not one of them is included in the present collection.

Of the lots in the catalogue 40 have been authenticated as "originals" by one of the most eminent of American experts and are marked with a star (*), but paradoxical as it may appear, many of the prints not so authenticated far surpass in beauty the 40 having the distinction of being "originals."

The most notable features of the collection are a complete set of reprints (55 in number) of Hiroshige's First Tokaido series, eight reprints of Hokusai's Poem Prints, nine reprints of the same great master's Views of Fuji, and a complete set of reprints of Utamaro's Silk Culture prints.

Among the Tokaido reprints the Rainstorm at Shono, A Windy Day at Yokkaichi, and the Snow Scenes at Kanbara and Kameyama are the acknowledged masterpieces of the series.

The Poem and Fuji prints of Hokusai and Utamaro's series illustrating Women's Work in the raising of Silkworms are all fine reprints.

Special mention must be made of one of Kiyonaga's charming pictures of Beautiful Women of the Yoshiwara. This reprint is generally regarded as the artist's masterpiece. It is a print without which no collection, however important, can be considered complete.

Grateful acknowledgments are extended to Dr. Tyozaburo Tanaka, of the Imperial University, Tokyo, for valuable assistance in the preparation of this catalogue.

JOHN HYDE

CATALOGUE

HIROSHIGE I: Pupil of Toyohiro, 1797—1858

*1. MEISHO EDO HYAKKEI.

“100 views of Famous Places in Edo.” Temple garden at Nippori, near Ueno. Good impression, in fair condition only.

*2. TOTO MEISHO. SHIBA SHINMEI.

Festival of the Shiba shrine. Impression good. Browned and some holes.

3. AYU (TROUT) OF THE TAMA RIVER.

Four trout swimming together. One of Hiroshige's famous fish series; fine reprint.

4. KYOTO MEISHO. “Famous Views in Kyoto.”

Arashiyama during the cherry blossom season; Kameido Temple Snow; Kiso Post Road, deep snow; Evening Bell at Mii Dera (8 Views of Omi). Fine reprints. (4)

5. TAKANAWA NO YORU-NO-TSUKI.

Full moon at Takanawa, on the Bay of Edo. The placid surface of the bay entirely unbroken save by boats in the left foreground. Full moon on the willows by the river. Fine reprints. (2)

6. TRIPTYCH. AWA NO NARUTO.

The whirlpool of Awa. View of the Naruto channel between Awaji island and Awa province, Shikoku island, seen from the latter. Fine reprint.

7. TOKAIDO GO-JU-SAN TSUGI NO UCHI: “The Fifty-three Post Stations of the Tokaido,” known as the First Tokaido series.

This famous series, including the two additional prints illustrating the Nihon Bridge, Yedo, and the Sanjo Bridge, Kyoto, Shono Rain, Kambara Snow, etc., fifty-five prints in all, is complete. Fine set: Reprints. (55)

HIROSHIGE II

8. EDO MEISHO. "Famous Places in Edo."

Fukagawa Hachiman, a famous Shinto shrine on the Sumida. Printed wholly in blue. SAYO SHICURE. A shower at night. Coolies and rice fields in the foreground. Hills, half hidden by mist, rise across the water. MIZUTORI-DO. A small Shinto shrine in a grove of trees. Coolies caught in a heavy shower. Three good reprints. (3)

KATSUSHIKA HOKUSAI: 1760—1849

Pupil of Katsukawa Shunsho and other masters.

9. FUGAKU SAN-JU-ROK-KEI. "Thirty-six views of Fuji."

Nine (including duplicate) of the 46 prints of this series. Fine reprints. Ejiri; Seu Pu Kai Sei; Shinshu (2 copies); Totomi; Lone Fisherman, etc. (10 pcs.)

10. HYAKUNIN ISSHU UBAGA ETOKI. "The Hundred Poems Explained by the Nurse."

Eight fine reprints of the series, illustrating the famous odes known as the Hyakunin Isshu: Poem by Ono-no-Komachi; Diving Women; Men Sawing, etc. (8)

11. SHOKOKU MEIKYO KIRAN. "Views of bridges in the Various Provinces."

Pontoon bridge at Sano, Kozuke Province, after heavy snow. Striking winter scene, white and blue predominating. Reprint.

TORII KIYONAGA

Pupil of Kiyomitsu, whom he succeeded as the fourth head of the Torii line. Born, 1752; died, 1813 or 1815.

12. TOSEI YURI BIJIN-AWASE. "Beauty contest."

Two stately and beautiful women, with attendant. Fine reprint. Generally regarded as the artist's masterpiece, of composition, coloring, and inexpressible charm. The figures have been compared to the most noble creations of highly developed Greek art.

UTAGAWA KUNISADA

Favorite pupil of Toyokuni, whose name he adopted
in 1844. Born 1785; died 1864.

*13. OMOTE KANBAN TAMAMO-NO-MAE.

A woman supposed to have come from a foreign country
to conquer Japan. On being discovered she turned into a
fox and disappeared. Good but browned.

*14. HANAKURABE TENARAISOSHII.

The title of a drama founded on the life of Sugawara-no-
Michizane. The print shows Shihei (or Tokihira), a com-
petitor of Michizane. The shrine in the background is the
Yoshida Jinsha at Kyoto. Fine impression in fine condition.
Striking print of a large head.

GOTOTEI KUNISADA

*15. A SAMURAI.

Browned impression, trimmed.

*16. IWAI SHIJAKU.

The actor, wearing black robe, in the role of Shirai Gom-
pachi. Impression and condition good. A striking print.

*17. SEGAWA KIKUNOJO.

Celebrated actor, as Otsuya, on the wall. Impression and
condition good.

KOCHORO KUNISADA

*18. KAKEGAWA NO ZU. Tokaido Gojusantsugi no uchi.

One of the 53 stations of the Tokaido.

*19. FAN PRINT. Mitate Hiyokuzuka.

Two women playing musical instruments. Good impres-
sion. Has been folded, trimmed.

KUNISADA II

*20. BOATING PARTY ON THE SUMIDA RIVER AT EDO.

Right-hand section of a triptych.

Good condition.

KUNITERU

Pupil of Kuniyoshi. Worked in the middle and third quarter of the 19th century. Although Kuniteru was not in the front rank of Japanese artists, his prints are especially interesting as illustrating the curious traditions of old Japan.

*21. HONCHO EIYU-DEN.

Story of Japanese heroes. Gozu-Tenno and Inada-hime. Gozu-Tenno is perhaps better known as Susa-no-o, the deity whose escapade drove Ama-terasu, the Sun goddess, into a cavern, a story that has often been told. Inada-hime was one of his many wives, frequently associated with him as an object of worship.

Impression and condition good.

*22. HONCHO EIYU-DEN. Shogun Taro.

Good impression and condition.

*23. WAKAN BIJIN-DEN.

Story of the beautiful women of China and Japan. This print illustrates an incident in the life of Hitomarohime, a famous beauty in early Japanese history.

Impression and condition good.

UTAGAWA KUNIYASU

Pupil of Toyokuni. Born 1794; died about 1832 (or 1834).

*24. IWAI KUMESABURO.

The well known actor, in the role of a warrior's wife.

Condition fair.

UTAGAWA KUNIYOSHI

Pupil of Toyokuni. Born 1797; died 1861.

*25. GROUP OF RICHLY ATTIRED ACTORS.

Fine impression, in good condition. A striking example of the work of one of the great artists of the Ukiyoye school.

*26. DAITO-NO-MUJA.

One of 69 prints of the "Kiso-kaido." The exiled Prince Daito-no-Miya is shown reading the Buddhist canon in the cave in which he was imprisoned. Impression good; condition only fair.

*27. KAWANAKA-JIMA DAIKASSEN.

Famous scene at the great battle of Kawanaka-jima, in the 16th century. One of Kuniyoshi's masterpieces. Warriors fighting in the foreground, with the battle raging in the background. Good impression and condition. Crease near right hand margin.

*28. KUNIYOSHI.

Another spirited scene illustrative of the battle of Kawanaka-jima.

Impression good but worn.

*29. WARSHIP OF THE MINAMOTO CLAN.

Crowded with armed men. Left-hand half of diptych.

Impression good; condition fair,—trimmed edges and worn holes.

*30. SASAKI TAKATSUNA.

A Minamoto warrior, swimming his horse across the river at the battle of Ujigawa, in the 12th century. A stirring composition, illustrative of a famous episode in Japanese history.

Good impression but worn.

*31. ROKUYOSHIO KUNIYOSHI JIMAN.

This remarkable print was made by Kuniyoshi for the declared purpose of showing his versatility as an artist. Signed Cho-o-ro Kuniyoshi gwa.

Excellent impression. Shows a few worm holes.

UTAGAWA SADAHIDE

Pupil of Kunisada. Born 1800; died 1864.

*32. RAISING SILKWORMS.

Three scenes, numbered 4, 5, and 6, in one print, which is one of a series; time-worn and holes.

UTAGAWA SHIGENOBU (Hiroshige II)

Pupil and son-in-law of Hiroshige. Commonly known as Hiroshige II, having assumed the name of his master in 1859.

*33. EDO MEISHO ZU.

“Views of famous places in Edo.” Temple of the Five Hundred Rakans, or disciples of the Buddha.

Good impression; in good condition.

*34. EDO MEISHO ZU. Nihonbashi.

Part of a richly adorned cavalcade crossing the bridge. Boats on the river and warehouses lining the farther bank.

A highly decorative print, well drawn and in very fine condition.

*35. EDO MEIHO ZU.

Takanawa, on Edo Bay, near the temple where the Forty-seven Ronins are buried.

KOSOTEI TOYOKUNI

*36. ICHIKAWA DANJURO.

The famous actor, in the role of Kinugawa Yasaburo, reading a letter.

Good impression, time worn.

*37. SAWAMURA TANOSUKE.

The actor, in the role of a lady.

Fair impression; faded and torn.

UTAGAWA TOYOKUNI

Pupil of Toyoharu. Born 1769; died 1825

*38. ACTORS IN THE PARTS OF KINTARO.

The strongest boy in Japanese history, and Yamauba, his mother, the former astride a hobby horse.

Cut in two in the middle and put together again with a thin strip missing and worm holed. But it remains a print of great distinction.

*39. HAYANO KAMPEI.

One of the Ronins of Akao, but not one of the famous 47, being compelled to commit suicide for having accidentally killed a man.

Extremely effective print; good impression.

*40. WOMAN AND FOX.

Impression fair, but wormed and faded.

*41. ACTOR AS NUREGAMI CHOGORO.

With a fan; black shawl.

Good impression and conditon.

*42. KWANNON REIGENKI.

"Stories of persons saved by Kwannon." Two women in foreground, with a landscape inset by HIROSHIGE, occupying the upper portion of the print.

FAIR IMPRESSION.

*43. TRIPTYCH: AZUMAGENJI CHIGOASOBI NO ZU.

One of the diversions of the young son of an eastern Daimyo. Noble youth in pleasure boat, drawn by two beautiful and richly attired young women, with four others in graceful attitudes looking on. Lake and trees in the background.

Brilliant impression; in good condition.

*44. CHIKUAMI SARUWAKA-MARU AND HASUKA YOROKU.

The former, represented as a boy with a straw mat on his back, became the famous ruler, Hideyoshi, and the latter is known in Japanese history as Hachisuka Koroku.

Good impression but worn.

TOYOKUNI AND KUNIMARO

*45. NOTO-NO-KAMI TSUNENORI.

A portrait. Fine impression in Toyokuni's best manner and in very good condition. Inset by his highly gifted pupil, Kunimaro, whose career, so full of brilliant promise, was cut off in his 31st year, and whose work is consequently rare.

KITAGAWA UTAMARO

Pupil of Toriyama Sekiyan. Born 1753 or 1754; died 1806

46. FUZOKU SANNINYOI.

This famous print shows the various effects of intoxication on three beautiful women, who are severally excited to laughter, tears and ill humor. Reprint.

47. THE AWABI-SHELL DIVERS AT ISE.

Reprint. Middle sheet of a famous triptych, one of Utamaro fude. Size, 15 x 10 inches. Hatching the eggs; Pick-nursing her young son while she rests, seated by a basket of shells.

48. UTSUKI NO HOTOTOGISU.

"The Cuckoo in the Fourth Month." From the series *Furyu Shiki no Asobi*, i.e., "Pleasures of the Four Seasons." Two beautiful women watching the flight of a cuckoo in spring. Reprint.

49. JOSHOKU KAIKO TEWAZAGUSA.

Women's handiwork in the raising of silkworms. SERIES OF TWELVE PRINTS, displaying in every instance that remarkable simplicity of harmonious coloring so characteristic of the work of Utamaro, "the first colorist of his nation." Signed Utamaro fude. Size, 15 x 10 inches. Hatching the eggs; Picking mulberry leaves; Feeding silk worms; Cocoons; Spinning and drying silk, etc. (12 pcs.).

UTAGAWA YOSHIKAZU

Pupil of Kuniyoshi. Worked About the Middle of
the 19th Century

*50. KAIKO YASHINAI-GUSA.

Raising silkworms. Print numbered 1—2 showing two stages
of the industry.

Good impression and condition.

UTAGAWA YOSHITORA

One of the best of Kuniyoshi's pupils. Worked about
the middle and third quarter of the nineteenth
century.

*51. HARU NO HANAGESHIKI.

"Flower scenery of spring." Courtesan viewing cherry blossoms.

Impression in good condition.

*52. YUSAI MIKATA-GA-HARA.

Tosho Shinkun (Tokugawa Iyeyasu) and Shimidzu Taroe-
mon in mortal combat at the famous battle of Mikata-ga-hara.

Two sheets of a triptych: Spirited composition, finely printed.

53. CHOKI.

Three women walking beneath trees with checkerboard
fields in the background. A round print.

54. HIDEMARU.

Lovers. Girl with cloak for the shoulders of a youth.

HIROSHIGE

55. FAN PRINT.

Ladies boating in cherry blossom time. Beautiful color.
Rare.

56. HONGANJI TEMPLE.

57. TEMPLE AND STREET IN A SNOW STORM.

People carrying parasols white with snow.

58. KANAWA FORD.

Travellers crossing, with servants, horses, and baggage.

59. MEGURO TEMPLE.

With figures.

60. NIPPON BRIDGE.

With vendors and porters crossing.

61. NIPPON BRIDGE.
Trees black in shadow.

62. VILLAGE STREET.
With many tiny figures in the scene.

63. SHOPPING STREET.
And a procession with people leaning out of the window to watch.

64. KITE FLYING AT TORII.
Overlooking water.

65. VIEW OVERLOOKING YEDO FROM A TEMPLE ENTRANCE.
Tall eucalyptus trees; people and buildings in the foreground.

66. AN EARLY PRINT.
A blue water scene with ships.

67. SPRING.
A temple in thick trees on a hill.

68. RED TAI.
One of the famous fish prints; the body of the fish is pink, with green sprays in the background, and pale blue water. Fine, original.

69. KANI AND SABA, OR THE CRAB AND MACKEREL.
A blue fish with a brownish crab, and two red convolvulus flowers on a pale green ground.
A fine original, in good condition.

70. KATSUWO.
A famous fish print. The fish is a fine, shaded blue with longitudinal stripes; a pinkish ground with cherry leaves.
A fine original, in good condition.

71. TWO HARIMAZE.
One has a snow scene, the portrait of a lady, and a flying heron; the other has three water scenes, one a bridge in the snow, a ship scene, etc. (2)

72. SAIL OF A FESTIVAL BOAT.
Kite-flying in the meadow, etc. (3)

73. SCENE FROM THE CHUSHINGURA.
And two views of temples. (3)

74. FOUR PRINTS.
From the half block series; the cherry blossom parade, Festival Boat, etc. (4)

75. CHUSHINGURA.
Eleven color prints of the twelve dramatic scenes in the life of the Ronins, tied together in book form. (11). Tall 8vo.

76. FOUR SHEETS OF COLOR PRINTS.
With 4 tiny prints on each page. $3 \times 3\frac{1}{2}$. A blue and white border frames each one, which is a water scene, showing the villages along the shores or the occupations on the water. Bright, clear colors in perfect condition. (4)

77. HIROSHIGE.
Sixteen very small brightly colored prints, $3 \times 3\frac{1}{2}$, of villages, water falls, bridges, etc.; a red band across the top and bottom setting off each one very well. (16)

78. TOKAIDO.
Forty-four prints in lovely, clear colors of Tokaido. All in good condition except one that is time browned. They belong to the half block series. (44)

79. HOKUSAI.
From the 36 views of Fuji. The Lone Fisherman and The Large Melon boat. (2)

80. HOKUSAI.
Twenty-five color prints of various subjects, occupations, traveling, etc. Delicate shades, 12mo. (25)

81. KIKUMARU.
Two girls seen at half length, with green and pink robes.

82. TORII KIYOMASA: Hosoye.
Lovers; a woman holds a cup to a man seated. In green, black and white.

83. TORII KYOMITSU: Hashirakake.
Full-length figure of warrior, in a flowered kimono. Time-browned

84. KIYONAGA: Hashirakake.

Full-length figures of two women, one with pale lavender kimono embroidered in snow-crystal pattern, and carrying a basket hat; the other wearing a dull-rose kimono and holding a fan.

Very lovely.

85. KIYONAGA: Hashirakake.

Nurse in plum-colored, striped kimono, is holding a baby who is struggling to get to his mother. Mother is wearing a dull blue robe, lined with rose.

86. KORIUSAI: Hashirakake.

Courtesan, holding a samisen, looking over the railing of a tea-house at another woman, talking to attendant on her way to the bath. Gay red patterns, relieved with black.

87. KORIUSAI: Hashirakake.

Standing figures of a woman with elaborate headdress and a child; child's kimono is decorated with design of pine boughs. In dull rose and tan.

88. KORIUSAI: Hashirakake.

The Seven Happy Gods in a sampan. Neutral tones.

89. KORIUSAI: Hashirakake.

Full-length figure of a woman in a red robe, holding a cat which is struggling to escape.

90. KORIUSAI.

Small square print of three courtesans in blue, rose and lavender kimonos, sitting at the barred window of a tea-house; one holding a cigarette in a long holder.

91. KUNINAO: Hashirakake.

Full-length figure of a woman in dull-blue kimono, with black obi, carrying a samisen. Very effective touches of pale yellow and rose.

92. KUNISADA.

A lady and two children in elaborate rose, lavender, and green robes of intricate brocade, watching a man at some occupation.

93. KUNISADA.

Landscape. Whirlpools of a river in the foreground, flowing into a mountain bordered lake; two women with guide and coolie, hurrying down a steep path, which gives a beautiful view of the cherry-trees in full bloom.

A rare subject.

94. KUNITERU.

Eleven color prints in one strip of the Chushingura or the scenes of the Ronins. In lovely clear colors, though a little worn.

95. KUNIYOSHI.

Two coolies on a hill overlooking a river with mountains in the background.

96. OKAMURA MASANOBU.

Fan print. A warrior beneath a cherry blossom tree.

97. MASAYOSHI: Hashirakake.

Shoki, Ruler of the Demons, holding an enormous sword in one hand, and a struggling little red demon in the other.

Two small worm-holes.

98. SHIGEMASA.

Pillar print; a festival boat; Seven Happy Gods on board celebrating.

99. SHIGEMASA: Hosoye.

Two old men with brooms on a dais. A heron flies over them. In green and tan. Browned.

100. SHIGEMASA.

Lovers beneath a blossoming tree. Elaborate robes. Hosoye.

101. SHINTEI: TWO WRESTLERS. Color Print, 20 $\frac{1}{2}$ x 15.

A portrait of each in customary costume, with black and green skirts figured in white.

102. SHUNSEN: TAMA RIVER: DIPTYCH.

Color print with a gray blue and yellow river, mountainous country, and small settlement. (2)

103. SHUNSO: HOSOYE.

A Samurai in pink and yellow robes.

104. SHUNSHO: HOSOYE.
Portrait of a Samurai with crested robe and scroll in his hand.
The print is time browned.

105. SHUNSHO.
Figure of a tall warrior holding exceptionally long sword, standing over the crouching figure of another warrior, at a window looking over a snow-scene.

106. SHUNYEI: HOSOYE.
Wearing the well-known Nagabakama trousers. Nobleman who carries a fan and wears a sword in his belt.

107. SHUNYO: THE CHUSHINGURA.
Or Story of the Ronins in 8 color prints. Edges worn. (8)

108. TOYOKUNI.
Pillar print, a full length figure of a mother with a baby in her arms. She wears a robe with a narrow green stripe in it.

109. UTAMARO: Hashirakake.
Heads and shoulders of two women, one, in a pale green kimono, reading a letter; the other, in a black, flowered kimono, is nibbling a quill pen, and composing an answer.
Slightly time-browned.

110. UTAMARO: Hashirakake.
Warrior in a dull lavender robe with touches of black and green, is carrying a faleon.
Slightly time-browned.

111. UTAMARO.
A small black and white drawing of two kittens playing together.

112. UTAMARO.
A festival market scene with a pavilion in the background. Bright colors. Scarce in this form.

113. UTAMARO.
Two ladies strolling, one with a yellow robe, and the other with a gray robe and red sash.

114. UTAMARO.
Seated girl with drum on her shoulder. Robes of ash blue, rose, and green.

115. YEIZAN.

Two ladies and a man looking over a beach with green mountains rising in the background. One wears a yellow hat and pink robe.

116. YEIZAN.

Three ladies on a village street. One carries a long green box. Torn along one edge.

117. YEIZAN.

Two ladies taking tea. Above them is an inset: a snow scene. Worn.

Time-browned.

118. YEIZAN.

Two ladies and a child outside a bazaar. One lady wears a black robe.

119. YEISHI.

Lady and child walking with attendant holding a parasol.
Time-browned.

120. YEISEN: Hashirakake.

Heads and shoulders of two women wearing gay flower patterned kimonos, one holding unwound parchment with script.

121. YEISEN: Hashirakake.

Heads and shoulders of two courtesans. One wearing a dull green robe, against a background of rose chrysanthemums; the other, in a kimono patterned of tiny lavender and white squares, is holding a green, enamelled hand-glass and rouging her lips.

122. YEIZAN: Hashirakake.

Heads and shoulders of courtesan and her lover, wearing sand-colored kimonos, the one embroidered in dull red squares; each holding a snowy falcon.

123. YEIZAN: Hashirakake.

Woman in lavender kimono, embroidered with cherry blossoms, with her lover who is wearing a black robe.

124. YEIZAN: Hashirakake.

Heads and shoulders of woman and her lover, both wearing lavender kimonos, enriched with rose and green borders; the man carrying a chrysanthemum.

125. YEIZAN: Hashirakake.
A snarling tiger, in black and white, descending the side of a mountain.

126. YEIZAN: Hashirakake.
Full-length figure of a woman wearing a most unusual kimono of dull green and black squares, with white centre design, and rose border, embroidered with cherry-blossoms; holding an unwound, red-bordered scroll.

127. PILLAR PRINTS.
Mother and maid with baby; two pillar prints of two lovers. (3)

128. JAPANESE KOREAN WAR.
Undivided set of twelve color plates of the Fight at the Ford at Anjo; Manchurian Cavaliers; Sea Battle, Hoto, etc. *All Japanese text translated*; Elephant folio.

129. CHUSHINGURA: TWELVE DRAMATIC SCENES OF THE 47 RONINS.
Twenty-five color prints depicting the twelve dramatic scenes, in clear, bright colors. (25 prints.)

130. GOOD ARTISTS.
Color prints in poor condition by Utamaro, Shuncho, Yeishi, etc. (15)

131. HOSOYE, ETC.
Girl at Window by Buncho; Warrior by Kiyotsune, Actor by Masanobu, Jealousy by Kiyonaga, etc. In poor condition. (20)

132. JAPANESE DANCERS.
Single figures or groups in the various steps of Japanese dances. (6)

133. KUNISADA, ETC.
Wrestler, a narrow panel by Sukenobu, portrait of two ladies by Utamaro, etc. (9)

134. MISCELLANEOUS: Harimaze, etc.
Diptych by Toyokuni, portrait of a water carrier by Haranobu, etc. (11)

135. MODERN PRINTS AND TRPTYCHS.
Lady of the Nobility and her Attendants, Five Ladies watching a Procession. (8 pcs.)

136. TRIPTYCHS: Shuncho.
Group of girls (poor condition); Shigenobu: Battle in China. (3)

137. REPRINTS.
By Hokusai, Kwaigetsu, etc.; 4 portraits and 2 scenes. (6)

138. REPRINTS BY HARUNOBU, ETC.
Modern prints by Gabo, etc. (11)

BOOKS IN ENGLISH AND FRENCH, AND PHOTOGRAPHS.

139. ADAMS (WILLIAM).
Original letters of the English Pilot written from Japan, between 1611 and 1617, reprinted from the papers of the Hakluyt Society, 8vo, wrappers, Yokohama, 1896.

140. ASIATIC SOCIETY OF JAPAN.
Books and MSS. in the Library; Transactions, 1890. "Ainu Words illustrative of customs, Bibliography of Luchu, etc.; Dictionaries, guides, grammars, word books; Murray's Guide Book, books of views, etc. (A parcel, books, etc.).

141. BICKERSTETH (REV. E.).
Christians Under Imperial Rule; Sermon, Tokyo, 1890; Yokohama, n.d. The Spread of Christianity in Japan; SIEBOLD (C. T. DE), De Historiae Naturalis in Japonia Statu, wrappers, Batavia, 1824, etc. (4 pamphlets).

142. BLOW (THOS. B.).
Motoring through Japan, 8vo, wrappers, 1911; *map privately printed* with an album of 11 nicely mounted photographs, with manuscript list of places, 18 pictures of the Japanese to show their dress, work, etc., 12 miscellaneous photographs of Japanese furniture, implements, etc., 8 Japanese New Year's cards with Scenes. (50)

143. FENOLLOSA (E. F.).
Masters of Ukiyoe, complete historical description of Japanese Paintings and Color Prints of the Genre School. Foreword by F. W. Gookin. 8vo, boards. N. Y., 1896.
Describing in full the 447 prints exhibited in New York in 1896 by W. H. Ketcham in the Fine Arts Building. Out of print and now regarded as the most valuable contribution to the study of Japanese Prints as written by the foremost American critic and student of prints.

144. FENOLLOSA (E. F.): JAPANESE PRINTS.

Catalogue of Ukiyoye paintings and prints exhibited at Ikao Onsen, Uyeno Shinzaka, Uyeno Park, from April 15th to May 15th, 1898, by Bunsehichi Kobayashi. Small 8vo, paper board cover, Tokyo, 1898.

One of the rarest of Prof. Fenollosa's books. Nine-page introduction by him. His appreciation of this great native art of the Japanese was so perfect that each description of these prints is a gem.

145. HOKUSAI, BY C. J. HOLMES.

Twenty plates of waterfalls, View of Fuji, etc. 2 in colors. Thin square 8vo, boards, London, Unicorn Press, 1899. No. 1 of the Artist's Library, edited by Laurence Binyon.

146. HOLY LAND.

Twenty tinted photographs in clear, delicate shades of the Holy Land, 4to. (20).

147. HOUSE (EDWARD): JAPANESE EXPEDITION TO FORMOSA.

8vo, Tokio, 1875, bound with two articles: "Kagoshima" and "Simonoseki", important chapters in Japanese History, in her early relation with the outside world; half leather, Tokio, 1875.

148. JAPANESE LEGENDS.

Twelve illustrations of Japanese Tales done in soft shades of blue and brown, with titles in Japanese and quaint English. "Shinkan a priest planned to destroy Heishi, but he was caught and exiled to a small isle, Hikai", etc. 12mo, native cover, Japan, n. d.

149. JAPANESE NEW YEAR.

Customs and Amusements, published by the "Japan Times" Office, *illustrated*, thin 8vo, wrappers, Tokyo, n.d.; clipping from the "Japan Times", Jan. 4, 1898, about the New Year's celebration; article by Onoto Watanna; "New Year's Day in Japan", from Leslie's Monthly. (3)

Interesting to print collectors, as so many artists of Ukiyoye illustrate New Year's customs.

150. JAPANESE PHOTOGRAPHS.

Thirty-nine very lovely views of Japan; its temples, cities, and country; 37 delicately colored photographs, a group of 17 artistically taken photographs, mostly landscapes, and 8 miscellaneous pictures of Japan, 4to. (101)

BOOKS—Continued

151. KAEMPFER (E.).

Histoire Naturelle, etc.; (Translated History of Japan, its Temples, Palaces, Metals, Trees, Plants, Birds and Fish, Chronology and Succession of Emperors . . . Religions, Customs, etc., Translated from the original (Dutch) Ms never before printed, with Life of the Author.) 45 *copper plates*, containing hundreds of engravings. 2 vols., folio, old leather breaking, London, 1729.

Kaempfer was physician to the Dutch Embassy, and there has been no more exhaustive or better account of the Japanese written; Valuable for the Print Collector, as it gives the Alphabets in large, and clear characters, with Sounds, Jap. Mythology, etc. RARE FRENCH EDITION, WITH ALL THE PLATES.

152. McCLATCHIE (THOMAS R. H.): JAPANESE PLAYS.

(Versified). 18 *illustrations drawn and engraved by Japanese artists*, 8vo, stamp on title, London, 1890.

153. MAC FARLANE (CHARLES).

Japan, an Account Geographical and Historical; *map and numerous illustrations*, 8vo, front pages spotted. London, 1852.

154. MAYER (LUDWIG): VIEWS IN PALESTINE AND CARMANIA.

With a Historical and Descriptive Account of the Country, and its Remarkable Places; *colored plates taken from the original drawings in delicate shades*, folio, London, 1804.

155. MITFORD (A. B.): TALES OF OLD JAPAN.

Illustrations drawn and cut on wood by Japanese artists, sm. 8vo, New York, 1894.

This edition intended only for circulation in India and the British Colonies.

156. OSBORN (CAPT. SHERARD).

A cruise in Japanese waters, sm. 8vo, stamp on title, Edinburgh, 1859.

157. PHOTOGRAPHS.

One hundred and twenty-four photographs (2 x 3) of Japanese Prints and Japanese scenes and characters. Mounted in three volumes, bound in native cloth (5 x 7). Fine condition. (3)

BOOKS—Continued

158. JAPANESE PHOTOGRAPHS.

One hundred and thirty-four photos ($3\frac{1}{2} \times 5$); mounted in 3 books bound in native cloth; all in very fine condition. (6 x 8). (3)

159. BLANCHARD (MRS. J. O.): COLLECTION.

American Art Galleries, 1916. 8vo. Foreword by F. W. Gookin.

Priced and names of buyers in ink. A scarce catalogue, now unprocurable and in demand for the beauty and originality of the text and the wealth of illustration. The collection was formed with the expert assistance of Mr. J. S. Hapter. Profusely illustrated.

This beautiful catalogue did more than anything else to arouse interest and make new collectors of Japanese Prints.

160. GILLOT (CHARLES): JAPANESE PRINTS.

Estampes Japonaises et Livres Illustrés. *Profusely illustrated with full page and text illustrations.* 4to, wrappers. Paris: Hotel Drouot, 1904.

Edition de luxe, and a noted collection, containing 25 Sharaku, 50 Kyonaga, 70 Harunobu; 172 Primitives; 2 Choki; 100 Utamaro, etc.

161. HAVILAND (CHARLES): JAPANESE PRINTS.

Estampes Japonaises; Peintures des Ecoles Classiques et de Quelques Maîtres de l'Ukiyoye; 20 plates illustrating many very fine prints; 4to, wrappers, Hotel Drouot, Paris, 1922.

162. HAYASHI COLLECTION OF JAPANESE PRINTS.

Collection Hayashi, Dessins, Estampes, Livres Illustrés du Japon. Paris, 1902. 4to, wrappers, uncut.

The famous Hotel Drouot Sale. 1,797 lots are described, there is an index of artists and the catalogue is profusely illustrated, some in brown tints. It is recognized as one of the great Japanese Print collections and the catalogue is in demand on account of the accuracy of descriptions, illustrations and biographical sketches, measurements, etc.

163. HIRAKAWA COLLECTION.

American Art Galleries, 1917. *Illustrated fully.* 8vo, wrappers.

A very notable collection.

BOOKS—Continued

164. JAPANESE COLOR PRINTS.

Album of Old Japanese Prints of the Ukiyoye School. Reproduced from the Collection of Ken-Ichi Kawaura. Folio in the original Japanese portfolio. Tokyo, Yoshizawa & Co., 1919.

REPRODUCTIONS OF 425 of the rarest and finest examples in Japan. The foreword by J. S. Happer, who writes: "Here one may study prints rarely offered for sale. Besides many famous prints there are many which have never previously come under my observation, a fact which in a measure attests their rarity." THE EDITION WAS LIMITED TO 150 COPIES ONLY and under each print, ALL ARTISTS, TITLES, DATES, MEASUREMENTS AND OTHER DESCRIPTIONS ARE IN ENGLISH. The large volume enables many of the prints to be reproduced almost to size.

165. PEIXOTTO (E. C.).

Ten drawings of Chinatown, text by R. H. Fletcher.

These drawings, printed in monotone, will preserve the scenes of Old Chinatown, which are fast passing away. Folio, San Francisco, 1898. Bound in old brocade and has Chinese collar applied on the binding.

166. ROUART (ALEXIS).

Japanese Color Prints. Sold at the American Art Association. Feb., 1922. 999 lots. *Illustrated*. 8vo, wrappers. New York, 1922. Priced. Catalogue by F. W. Gookin.

167. SALE CATALOGUE.

Priced catalogue of the S. H. Mori Sale. Text by Frederick W. Gookin. Sold at the American Art Galleries. 8vo, Dec., 1926.

168. WALPOLE GALLERY SALES.

The French Collection sold at Delmonico's, Jan., 1921. Catalogue and Foreword by F. W. Gookin; 692 lots: *fully illustrated*. Priced.

One of the finest recent sales.

169. WOODCUT PRINTING EXPLAINED.

Moonlight Print From The Set Of Getsu-Gekwa Series: The process explained and illustrated from fifteen blocks consecutively, necessary to produce the finished print; obl. 8vo.

Very valuable for the amateur, showing the order in which the color is applied, taking 15 blocks to produce the print here illustrated.

BOOKS IN JAPANESE
Hiroshige's Landscape Series, Hokusai, etc.

170. HANSEI ZASSHI.

A Monthly Magazine "Reflection" in English, edited by Japanese: Featuring Original Articles on Ancient and Modern Japanese Institutions, Fine Arts, Literature, etc., and a General Survey of Current Events in the Empire; *illustrated with copies of paintings of scenery, portraits, etc.*; some in color; Vol. 12, Nos. 1-12, Vol. 13, Nos. 1-5 (No. 3 missing); 8vo. wrappers, Tokyo, 1897, 1898. (16)

171. HIROSHIGE: Skokoku Meisho.

Upright Series; 56 *folding plates*; folio, native board binding.

172. HIROSHIGE: Tokaido, etc.

Fifty prints from this series bound in native cloth; in very fine condition.

173. HOKUSAI.

Studies in sketching and drawing in pale blue, pink, and monotonies. Two are colored. 8vo, wrappers.

A rare volume, showing many beautiful studies of butterflies, flowers and patterns, etc., by this great master.

174. HOKUSAI: IPPITSU GAFU.

A book of bright color prints (15) of birds and flowers; another of 8 color prints (double page) of house scenes; another of 24 double and single, of landscapes, mountains and water, and 3 books with 171 black and white prints, half page. 8vo, in good condition. (6)

175. HOKUSAI: CHINESE POEMS.

Three volumes illustrated with delicate black and white drawings. 8vo. Flight of wild geese, Falcon hunting, Dragon-boat, Fishermen on a Raft, and other notable prints. (3)

176. HOKUSAI: AND OTHERS.

Two volumes of the famous "Mangwa", etc., in old rose tints, and two others, tall 8vo, with important black and white plates (upwards of 100 illustrations in all); two rolls with crystal ends, giving permission for an exhibition. (6 pes.).

BOOKS—Continued

177. HOKUSAI AND OTHERS.

Wakan in Yoden, etc.; some with color plates, but mainly black and white; workmen, serving tea, Nobleman's reception, Ox Driver, cleaning a horse, etc. (5 vols.).

178. HOKUSAI AND OTHERS: Meisho Ichirei.

One with 3 plates in fine color and gold; and others with black and white illustrations; one very lovely (salmon color binding) of young girls, groups, landscapes, etc. (6 vols.).

179. BOOK: JAPANESE COLOR PRINTS.

Seven double page color prints of various subjects; a girl playing a flute under the new moon; a man fighting bandits who are attacking his house, etc. 8vo.

180. KAMATOSHI: MUYOKU MEISHO ZUKEI.

Forty-five double page prints in black and white, of Kyoto landscapes, etc.; and another book of thirty prints on the same subject. Worn. Very tall 8vo. (2)

181. KEISAI YEISEN.

Twenty-eight double-page prints in color of native Japanese fish, whale, carp, eel, awabi, turtle, etc.; one in monotone of a carp. The colored prints are heightened by the use of mica or silver, an evidence of original impressions. Tall 8vo. (29)

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182. KINSATSU or "Money Cards".

Sixty-two pieces mounted in 3 Japanese Pamphlet Scrap Books. (10 x 7). (3)

183. KITAO II.

Two vols. bound in one; in all 12 prints in black and white of various subjects as: a wrestling match, weaving, a fish market, etc. 8vo. Slightly worn.

184. KUNISADA—TOYOKUNI.

Thirty-three prints; figures with landscapes above; in upright series; bound in native silk cloth, in masque pattern; in good original condition.

185. MASANOBU.

Eleven prints in black and white, depicting Japanese occupations, shops, interiors. 8vo.

BOOKS—Continued

186. MATSUI: UKIYOYE: BIJITSU HOKO.

Seven volumes, 65 prints in color, from the most primitive drawing of a figure to the most finished portrait, with delicate flower and bird prints, illustrating the gradual growth of print drawing. Tall 8vo; in good condition; published, 1893. (7)

187. MITSUNOBU.

Prints in black, white; touched with pale pink, and red. Tall 8vo, cover worn; a youth putting on armor; fierce combat, mounted warriors; a youth returning kneeling before his mother (a lovely print), etc.

VERY FINE.

188. MITSUNOBU.

Two volumes of sketches showing events and occupations, in black and white; tiger-hunt, visit of a Princess. 8vo. (2)

189. MORONUBU I.

Two books; one with 49 prints in black and white; probably the "100 Poets"; some portraits, and others showing the Japanese at various occupations; the second book has 56 of the same type of print. Tall 8vo. (2)

190. MORONUBU.

Fifteen colored reprints, large figures with green, red, and gray used exclusively, of women at their various occupations, and a magician and his art. Tall 8vo, in good condition.

191. NIPPON BIJITSU GAHO.

Thirteen volumes of a monthly periodical, profusely illustrated with plates. Thin 8vo.

192. KITAO SHIGEMASA.

Eight color prints picturing a horse in the various stages of its existence; at water, fighting, in a triumphal procession, carrying a visiting priest, etc. 8vo. Clear, soft colors.

193. SHIGEMASA.

Eight prints in black and white, depicting groups showing the life of a lady. Thin 8vo, worn.

194. SHIGEMASA: EHON CHIYO MI GASA GU.

A famous book about women, with 12 double color prints and 1 single print.

BOOKS—Continued

195. SHIGEMASA.

Two books of 8 and 9 prints in black and white, of birds on flowers and fruit trees. Very delicately done. 8vo. (2)

196. SHIGENAGA.

Eight color prints with alternating pages of Japanese text: Subjects: water carriers, robber about to enter a house, and a horse bucking, etc. Good condition, except for a few worm holes. 8vo.

197. SHIGENOBU.

Fifty portraits in black and white, with a few in pale blue and grey, and one color print. Very tall 8vo.

198. SHUNSHO.

One hundred and five color prints, 6 of which are scenes of groups showing events or occupations; the rest are portraits of men and women in various costumes. Tall 8vo.

199. SHUNSHO.

Fifty-two color prints, 46 of which are portraits, 6 being scenes such as working in a shop, etc. Very tall 8vo. The main colors used are bright green, red, and yellow, with a great deal of black and white.

The same as the preceding, but apparently an earlier edition.

200. SUKENOBU: EHON TOKI WAGUSA.

Three books with 53 prints in all, in black and white, a few of which have a little color. The scenes pictured are daily customs, events, landscapes, etc. 8vo, a little worn. (3)

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Twelve prints in black and white, depicting fishing, selling in the market place, customs, events, etc., single and double page. 8vo.

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Sixteen prints in black and white, showing mostly the life and customs of the people with a few landscapes and bird and flower prints. 8vo.

203. SUKENOBU.

Six prints in black and white, depicting the life and activities of a young Japanese girl. Her lessons, pleasures, etc. 8vo.

BOOKS—Continued

204. SUKENOBU.

Ten black and white double-page prints, picturing the life of the warrior, fighting; destroying beautiful objects; as a lover, etc. In good condition. 8vo.

205. SUKENOBU.

Six books containing 74 prints in all, in black and white, depicting scenes from almost every phase of Japanese life: customs, occupations, etc., and a few landscapes. Slightly worn. 8vo.

206. SUKENOBU.

Three books with 36 black and white prints in all, depicting fighting scenes, carpentering, occupations in the Japanese home, etc. Worn. 8vo.

207. SUKENOBU.

Fourteen double page and 1 single page black and white prints of women at their various occupations. Tall 8vo. (16)

208. SUKETADA.

Two vols.; 32 black and white prints of various subjects; actors, fighters, snake training, a market scene, ladies having tea, the call to war (woman beating a drum and men arming), and the farewell as the men leave in boats, etc. 8vo, worn. (2)

209. TOYOKUNI.

Sixteen color prints of actors seen at half length. Worn. Tall 8vo.

210. TOYOKUNI AND OTHERS.

Eight books including 148 prints in color and black and white, of flowers, customs, events, etc. 6 are 12mo, and 2 are 8vo. (8)

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Thirty-three prints, figures with landscapes above; in upright series, bound in native silk-cloth, in "Shokko" pattern; in fine condition.

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Books of Flowers, Ceremonies, Customs, etc.; some in colors, 12mo and 8vo. (9 pcs.).

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Fish Series. Late. (12). Bound in native cloth. (10 x 7).
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"Tokaido Road", upright series, 53 stations, 1855. Bound in native cloth; in very fine condition.

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Half Block of the Tokaido Series: 56 *folding plates*; obl. 12mo., native board binding.

226. FUJI SAN ROKKEI.
"Thirty-six views of Fuji." April, 1858. Published by Tsutaya. Bound in native cloth; in very good condition.

227. OMI HAKKEI.
Eight views of Omi. "Pine Trees at Karasuki", "Vesper Bells at Mii Temple", etc. Late. Bound in native cloth; in fine condition.

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"Thirty-six views of Fuji", and a few half block series, etc. Bound in native cloth, and in fine condition. (57)

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Print, yellow ground. Pillar print of a horned deity with the body of an animal, beneath seven groups of characters. Mounted as a Kakemono on "watered" silk brocade. Artist unknown.

230. YEIZAN.
Pillar print, lovers with falcons. Mounted as a Kakemono.

231. YEIZAN.
Pillar print. Heads of lovers. Mounted as a Kakemono.

232. **HIDEMARO.**

Pillar print of the Seven Happy Gods, in neutral tones. Mounted as a Kakemono on dark "watered" silk brocade.

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Pillar print of the Seven Happy Gods. Mounted as a Kake-mono on old silk brocade.

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Pillar print; four ladies on a balcony, with a man playing a flute beneath; wonderful composition.

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Broad sheet form, most delicate drawing and workmanship with exquisitely soft shades. Each one is either a bird resting on a branch or hovering near a flower. (8). Beautifully executed.

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Kakemono painting on silk, mounted on old brocade. Dragon ascending towards Fuji, wreathed in clouds.

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Kakemono painting on silk, mounted on old silk brocade. Dragon ascending Tago-no-nra.

241. **DOHAKU AINOBU.**

Kakemono painting on silk, mounted on old tan silk brocade. Evening rain at Mii dera. One of the eight views of Lake Omi. Very lovely.

242. HOKUBA. Kakemono painting, on paper, of Otafuku, head only, holding an open fan, mounted on old tan silk brocade.

243. DRAWING: BIRD PRINT.
A Falcon on a plum bough.

244. BIRDS AND FLOWERS. Water-color drawings of a falcon and pine boughs, chidori bird and peonies, plum blossoms, etc. Large kakemono size. (4)

245. DRAWINGS.
Chinese girl with lily basket; copy of very early painting of mother and child with fruit basket, monkey, eagle, etc.; a water color of a landscape, etc. (6)

246. NAITO: FAMILY SCENE. 23 x 34½.
Painted on pineapple cloth very delicately, with soft shades. Japanese inscription on the sides.

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ALL ABOUT 16 INCHES SQUARE.

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"Yumari-Murpo". Figure of a red god with eight hands, standing with one foot on the neck of a deer which hangs suspended from one hand. Blue nimbus with a flaming border.

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Blue Lion head God on horseback, with bleeding, split body of a man hanging to the saddle; the God has crown of skulls and holds a gold staff tipped with three feathers; the horse plunges through rolling clouds of wonderful green, white and purple and orange.

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White Deity seated, with beads and blossoms, pale blue nimbus and deeper blue below; floating green draperies.

250. THIBETAN DEITY: Painting.
Deep blue god dancing on the supine naked form of a man; wears a long necklace of human heads, holding a flaming white bowl.

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"Dorje Lenipe". Seated figure of a richly jewelled, white-skinned god, holding a bell. Blue and gold nimbus with orange border.

252. THIBETAN PAINTING, "PANO KATCHUMS."
A red god, full length, long necklace of heads, eating flames.

253. KING OF THE NORTH: THIBETAN PAINTING.
Yellow flesh tints; gold and jewelled head dress; holds a fox and a "Pagoda" like staff.

254. "KING OF THE SOUTH": THIBETAN PAINTING.
Deity, deep blue flesh tints; elephant head-dress; green scarves; mace wound with flame.

255. SMALL THIBETAN KAKEMONO PAINTING. L. 16.
"Opamyd". Brilliant red, white and green figure holding a blue bowl with a sacred jewel. Blue and gold nimbus, with orange border.

256. SMALL THIBETAN KAKEMONO PAINTING. L. 15.
"Mikyopu". Seated blue-skinned figure, with legs locked and white-soled feet upturned, wearing red robe, which leaves one arm bare, and holding bowl containing the Sacred Trinity. Purple nimbus, with orange and green floral border.

257. SMALL THIBETAN KAKEMONO PAINTING. L. 17.
Virupaksha, the red guardian of the West, and King of the Nagas. Seated figure with red face, entwined with serpents, and holding a white incense-burner aloft. Brilliant coloring. Canvas.

258. THIBETAN PAINTING: "Nosong Ekajutti".
Lotus seed pod, with petal edge; with supine human nude figure, on which dances a wonderful deity, nude, aubergine in color and with cloudy, curling peach-like nimbus.

259. SMALL THIBETAN KAKEMONO PAINTING. L. 16.
"Sakya in Meditation" Brilliant red figure, with green, blue and lavender background, holding a blue bowl, with the trinity of sacred fruit. Cotton canvas, worn.

260. SAKYA: Thibetan Painting.
Deep red color, seated, lighter red robe, green on right shoulder; holds blue bowl of Trinity of Sacred Fruit with both hands; small green halo and large blue and orange nimbus.

261. THE SHE-DEVIL "DEVI": THIBETAN PAINTING.
On horseback, wearing necklace of heads; human white body for a saddle; accompanied by Demons in flame and smoke. Mounted on old satin as a short kakemono.

262. WHITE DEITY WITH FOUR HANDS.
Two at breast, two holding up prayer beads and Botan; two attendants, one a blue demon in flames; the other pink, holding sword and lotus. Mounted on very old native flowered cotton as a short kakemono.

263. ELEVEN HEADED AVALOKITA: Thibetan Painting.
Standing, very purely white, a halo of many hands, nude to the waist, with green and red robe; hands at breasts, orange lotus, petal shape nimbus.

264. THIBETAN PAINTING: "Sakya in Meditation".
Bright yellow figure, red robe; one hand at side holds a blue bowl with Trinity of Sacred Fruit; halo with fruit and floral wreath.

265. THIBETAN PAINTING: SAKYA.
Light yellow, blue head-dress; one hand at breast, the other holding blue bowl of Sacred Fruit; small green and large blue nimbus with orange border and floral wreath.

266. CHINESE DRAWING. SUNG PERIOD. Square form.
Mountainous country and waterfalls, with small inn.

267. KORIN MAGNOLIA DRAWING FROM THE BYNG COLLECTION.
Very early paper, signature, and mounted on gold paper. No. 669 of the Byng Collection, Paris. $9\frac{1}{2} \times 5\frac{1}{2}$.
Korin was the great lacquer worker of the 17th Century. His drawings are very rare.

268. DRAWING BY SEIKO: TWO SAND PIPERS. Signed.
Suggestion of shore and pair of graceful long-legged birds, all in tones of brown and ivory. 4to.

269. HOKUSAI: DRAWING FROM THE BYNG COLLECTION.
Fan (closing) drawing, showing a turtle, a gold-fish in a jar, and seaweed, all on an old silver ground. Now of exquisite tonal values. Signed.

270. HOKUSAI: FROM THE BYNG COLLECTION.
A man seated, his back to the spectator, holding a blazing "flare" in a basket. Two colors. Square form. Early stamp.

271. HOKUSAI: BADGER, FROM THE BYNG COLLECTION.
Watching the kettle, and lot 677 of that famous collection. Obl. 4to.

272. HOKUSAI: BADGER (BYNG COLLECTION, No. 678).
Standing with a cane near a tent watching the trap.

273. KWAIGETSUDO: COURTESAN HOLDING A FALCON.
She wears a rich maroon and white robe tied with apricot obi, having long ends. Resting her chin on her raised hand, she looks to right. Panel. Very fine color. Signed.

274. KWAIGETSUDO: LADY WITH NEW YEAR'S GIFTS.
In a pale blue sweeping robe patterned in white cherry blossoms, and lined with rose-color. Panel. Fine color. Signed.

275. OKYO: Waterfall and maple bough. Panel. 15 x 7½ ins.
A simple and artistic composition in blue, blue-green and black. A waterfall pours in a sheer fall into a turgid, rocky pool. High to right a green branch of the maple.

276. THREE REPRODUCTIONS.
Dancing boy in a bronze gold and grey robe holding a fan (Moronobu); Geisha Dressing, by Hokusai; Watching Tiger, panel. (3)

THREE SURIMONO

277. HOKUBA.
Birdcage, bee-hive form, printed in silver. An exquisite bit. 2 x 6 ins.

278. SHIGEMASA. SURIMONO: FLYING STORKS AND RED SUN.
Very beautiful gaufrage, black and rosy sun-rise. Signed.

279. SURIMONO BY SHIGENOBU.

Monkey peddler in yellow with blue haori watches his performing monkey, with a boy in blue as a daneer. Nice quality. Signed.

280. KAKEMONO PAINTING: Kano School.

Birds on a hawthorn bough, with bamboo sprays; mounted on fine old gold brocade. Signed.

281. PAINTING ON SILK.

Bordered with fine gold brocade. Storks and turtles on the beach at sunrise. Three turtles and two storks on the beach before grayish green rocks. Beyond is a tall cliff and pines, above which a red sun rises amidst swirling bands of mist. Signed.

282. KANO SCHOOL. Kakemono painting on silk.

A traveller toiling upward through a mountain landscape. Signed. Brocade mounts.

283. THE LAST SNOW.

Chinese painting on paper; Chien Lung dynasty, about 1800. A lady wearing a red over a gold and blue peacock feather robe, walking in a snowy garden with two attendants, who carry peach and plum boughs. Two cranes in foreground. Above, a lady looks from an oriel window. Signed: Untei Kokunryu, with seals (Japanese reading).

284. KANO TSUNENOBU (1636-1713).

The cone of Fuji appears above a mass of swirling clouds. Kakemono painting on silk, bound in blue brocade. Signed: Tsunenobu, with jar seal.

285. PAINTING BY KINKI.

The generation of a family of 17. An unusually decorative painting. Blue and gold brocade mounts. In perfect condition. Signed by Kinki and dated "tenth month, 1865."

286. KANO TSUNENOBU.

A black bird perched on an overhanging rock, watching the swirling waters for fish. In the background a pink, flowering shrub. Probably a copy. Small, square painting.

Signed Tsunenobu, with jar seal.

287. KUNIYASU. Snow Print.

A woman in a robe of red, black and gray, with an umbrella over her head, standing in the snow. Fine impression.

288. KUNIYOSHI.

A nobleman and three retainers, clad in robes of gray, blue and orange, stand on a balcony overlooking the sea; moonlight. From Hiakunnin Isshiu, "The Hundred Poems." Fine impression.

289. SHUNSHO.

Portrait of an actor holding a black lacquer mirror. Hosoye.

290. SHUNSHO AND SHIGEMASA.

The courtesans, Handayu, Mytsura and Minomachi, from the celebrated picture book "A Mirror of the Beauties of the Green Houses." Edward Colonna collection.

291. SHUNYEI.

Portrait of the actor Iwai Hanshiro in rose-color, with raised sword, under a pine by the sea.

292. SHUNYEI.

The actor Yoshizawa Ayame at the gate in a snow-storm. Hosoye. Fine impression, but small holes near center.

293. TOYOKUNI.

Man in lavender emerging from his Kago of black and yellow.

294. TOYOKUNI.

A sheet from an early Toyokuni triptych. Three women, each holding a plum branch, stand in a grove in view of Fuji. SUPERB COLOR. A few worm holes. Berlin Museum Collection.

295. TOYOKUNI.

An actor in orange and gray dotted robe stands in the snow under an umbrella; servant crouches behind him. Fine impression.

296. TOYOKUNI.

The actor Matsumoto Yonezo as the Geisha Otaka, with a bowl.

297. TOYOKUNI.

The actor Bando Hikosaburo in character, with a fan and long trousers.

Superb color in apricot and putty.

298. TOYOKUNI.

The actor Iwai Hanshiro as a pilgrim, holding up a large yellow hat.

Perfect impression, in fine color.

299. TOYOKUNI.

The actor Sawamura Gennosuke as Ishii Gennosuke. He stands on the seashore in a rain-storm, drawing his sword. Behind him are the swirling waves.

Fine impression.

SECOND SESSION

Nos. 300—606

300. TOYOKUNI.

An actor in character, half-length, drawing a sword, with a poem by Maritake. From the Hanju-Sobo Kagama, a famous book of actor portraits published in 1802. Bremen Art Museum Collection.

301. TOYOKUNI.

An actor in character, half-length, with a poem by Hamari. From the Hauju-Sobo Kagama, a famous book of actor portraits published in 1802. From the Bremen Art Museum Collection.

302. TOYOKUNI.

Ichikawa Omezo as Asahima and Matsumoto Yonesaburo as Shosho. Fine impression and color.

303. TOYOKUNI.

The actor Nakamura Utayemon as Yojiro, a monkey tamer, with a monkey. Fine impression.

304. TOYONOBU.

A mother, wearing a dark green robe, tries to prevent her son from drawing a dagger from a sheath. Perfect impression, but toned. Bremen Museum Collection.

305. YEISEN.

Nojiri Inakawa Bashi; Kisoji Yeki. A futuristic waterfall plunges below a bridge beneath green hills. Fine impression. Publisher: Takeuchi.

306. YOSHINOBU.

Two boys playing with a crane, which is catching fish in a stone bowl. The feathers are printed in gauffrage. Rare print.

307. HARUNOBU.

Lovers on a balcony. Small print, $7\frac{1}{4}$ by 10. Unsigned.

308. HARONOBU.

Darumo, clad in a pale pink robe, riding in a boat propelled by a girl in a robe of pink and blackish gray. Green hills and bamboo beyond. Darumo stares at his shadow in the water. His robe is in gauffrage. Fine impression, in perfect condition, but its authenticity has been questioned. From the Frederick Hunter collection. Signed: Suznki Haronobu gwa.

309. HIROSHIGE.

Haku-U, or White Rain at Shono. No. 46 of the Tokaido Gojusan Tsugi, or Fifty-three Posting Stations of the Tokaido. The rare light printing, but slightly rubbed top center.

310. HIROSHIGE.

Kuwana: Sehichi-Ri No Watashi-Guchi, the Mouth of the Seven League Ferry. No. 43 of the Tokaido Gojusan Tsugi, the Fifty-three Stations. Early issue, with the blue and green of the waves carefully graded. No margins, but fine impression.

311. HIROSHIGE.

O-iso: Tora No Ame, Tiger Rain, or Tears of Tora. Travellers entering the winding streets of Oiso. Rain falls against a dark yellow sky, and to the left the wooded ground falls away to the sea. No. 9 of the Fifty-three stations. No margins, but good impression.

312. HIROSHIGE.

A rare plate from the oblong Tokaido. A village at the foot of a range of wooded hills, with travellers crossing a raised road through the rice fields. Good impression. No margins.

313. HIROSHIGE.

Diptych. In each panel two women, under purple umbrellas, are walking along the sandy shore of the rapids. In the background are junks and the famous "husband and wife" rocks. Perfect condition. (2)

314. HOKUSAI.

The Waterfall of Aioga Oka, in Yedo; from Sho-koku Taki-meguri, "Going the Round of the Waterfall Country." Published between 1830 and 1835.

315. KIKUMARO: Large heads.

The courtesan Segawa of the House of Matsubaya and a companion. Fine color.

316. KUNISADA II (1823—1880).

Four prints from a set. Perfect impressions, in perfect condition. (4)

317. KUNISADA.

Dancer in blue, pine and bamboo in background.

SURIMONO

A rare and unusual group.

318. HOKKEI.

The cone of Fuji rising from a green pond. Late impression.

319. KUNIYOSHI.

The interior of a theatre; deep blue curtain: an actor in the role of the lady Umazukushi. Fine color and condition: her robe printed in silver detail. Signed: Ichiyusei Kuniyoshi. Edward Colonna collection.

320. SHUNMAN.

A pink rat squealing before an open blue and white box. Flowers in pink, red and white gauffrage. Perfect impression and a fine print. Signed: Shunman. Poem by Kagedo.

321. SHUNTEI.

The actor Monnosuke Sansho and Ichikawa Danjuro in a scene from a play. Poems by Issen and "Emma at the age of eighty." Fine color and condition, and much silver printing.

322. YEISEN.

Lovers in a garden, under a gnarled plum tree. Soft black, red and green robes; gauffered in silver.

323. GAKUTEI.

Monkey sitting on a rock; sunset; holding a calendar, an almanac and a History of Buddhism, written by Nonogi-O. Poem by Shiretsumy.

324. HOKUSAI.

Man playing with a puppet on Go-bar board.

325. HOKKEI. Eggplants and dish.

326. GAKUTEI.

Man listening at a door. Fine silver and color printing.

327. HOKUSAI.

Woman beating a drum with the palm of her hand.

328. HOKKEI.

Mother of Kinloki in an autumn leaf gown.

329. KUNISADA. Two warriors.

330. GAKUTEI. Tea Kettle and Cat.

331. TOYOKUNI.

Man in blue and rose, with fan, high black hat.

332. HOKUSAI.

A woman and two men; seen at half-length.

333. SHIGENOBU.

Murano Diasuke on horseback.

334. THE SAINT SHOU-SIN.

Wearing yellow, meditating over the nature of land, sea and sky.

335. HIROSHIGE.

Grasses and boxes. Rare.

336. UTAMARO.

Courtesan and her attendant, passing a lady seated behind a blind.

337. HOKUSAI. Fishwife and two boys.

338. HOKKEI. The rabbit robe.

339. HOKKEI.
Seated girl in blue, with gold printing.

340. HOKUSAI.
Flower arrangement, jars and pine.

341. HOKUSAI. Peony in gauffrage.

342. HIROCHIKA. Fukurokujin and scroll.

343. HOKUSAI. Hat and maple bough.

344. HOKKEI.
The silver pipe. Eye-glasses, etc.

345. THE PLUM BRANCH, and poem card.

346. HOKUSAI.
An unwritten letter; simple pine tree.

347. HOKUSAI.
Ladies and a child at lunch.

348. SHUNSEN.
Pair of peacocks and red hawthorn buds.

349. HOKKEI.
Black drum and Shinto emblem, in silver.

350. GAKUTEI.
A Samurai resting, his sword on the floor; woman reading a letter while he listens.

351. GAKUTEI.
Woman presenting the sword to her warrior husband, departing for battle.

352. GAKUTEI.
Two Samurai talking. Screen and silver-blue moon.

353. HOKKEI.
Man in blue stopping by a Kago.

354. MAN TAKING FRUIT FROM A DISH.

355. HOKUSAI. Surimono.
Woman and monkey.

356. HOKUSAI. Long Surimono.
This is a very rare and beautiful print: Three women writing poems.

357. HOKUSAI. Long Surimono.
Travellers in soft old colors; Rugo, beggar, man and wife, etc.

358. GAKUTEI.
Zodiac Temple Series. Girl in yellow; very effective.

359. HOKKEI:
Carp Swimming Upward; fine, soft blues.

360. HOKUSAI.
Large Surimono; Chinese Travelling Musicians. From the La Farge Collection.

361. SHINSAI.
Double Surimono: Cherry Blossoms. Field Sale. Gauffered, palest rose and blue.

362. TAKEIYIYO:
Two Strolling Women Minstrels. Field Sale. Very fine gold, silver and rich color.

363. TOYOHARU.
Large Surimono: Crane's Nest in Pine. Field sale.

364. YAMAMARO.
Women Carrying Obi to Shinto Shrine; Pine Forest. Striking composition. Field Sale.

365. DIPTYCH.
Two actors, one in a black robe, the other in a yellow robe with brocaded flowers in white.

366. KUNISADA TRIPTYCH.
Gay street scene, night, filled with color; crowds of people on their way to see the celebration; Ryogoku Bridge massed with people against the black night sky, in a shower of crimson rockets.

367. SADAFUSA TRIPYCH.

Sumiga Cho Tokyo Shungatsu. Brilliant street scene, in splendid blues and blacks, with rose green and violet; Fuji rising above rosy mist at the end of the street.

368. KUNIYOSHI.

Triptych: Mt. Oyama in Rain and Mist. H. E. Field Sale.

369. HARUNOBU.

Chuban. The Treasure Child, held by his mother and played with by the exquisite little maid. Second Metzgar sale.

370. HARUNOBU.

Ushiwaka conquering Benkei on the bridge. Superb example, with gauffrage, from the Jacquin sale held at Delmonico's.

371. HIROSHIGE.

"Upright Tokaido"; Kanagawa Tea House, Full Moon. Second Metzgar Sale.

372. HIROSHIGE.

"100 Yedo." Sazalheo: Hall of the 500 Rakkan.
Note the grain of the wood block.

373. HIROSHIGE.

"Marusei Tokaido": Kyoto from Shijo Bridge. First Ficke Sale.

374. HIROSHIGE.

Kisokaido: Torii Moto, Tea House. Havashi Seal.

375. HIROSHIGE.

"Kioto Meisho": Yoshiwara Road by Moonlight; beautiful printing.

376. HOKUSAI.

Scene from "Chiushingura". (Signed Shunro.)

377. HOKUSAI.

"100" Poems: Nakemaro in Exile, admiring moon's reflection and thinking sadly, "Same moon now shines in my Japan."

378. HOKKUYEI.

Hisamatsu at the Window; remarkable composition and use of black of velvety quality. Field Sale.

379. KUNIYOSHI.

“Filial Piety”: Toei Returning to Heaven. H. E. Field Sale; beautiful impression.

380. KUNIYOSHI.

Bathers in Ryoben Pool, Oyama. Field Sale.

381. KUNIYOSHI.

Undivided square print: Two Actors' Heads.

382. ITCHO (attributed).

Drawing: Daikoku Shaving the Head of Jurojin. Clever.

383. KIYOMINE.

Young Woman, Partly Nude, in Bathrobe, and Two Boys with Toys.

384. KIYOMITSU.

Hosoye; Segawa Kikunojo: As a lady standing near a Kakemono of Fui.

385. KIYOTADA. Primitive.

Tenjin Seated on Dais under Plum and Pine. Excessively rare.

386. KITAO MASHAYOSHI.

Kumagae and Atsumori at Suma Beach. Superb color.

387. NAGAHIDE.

Hosoye: Lady with White Hat. Very rare.

388. SADAHIDE.

Triptych: Evening by the Seashore; Girls Playing Koto and Samisen; and Girl Lighting Stone Lantern.

389. SHUNCHO.

Chuban: Three Girls by a River; note the fine use of black. Field Sale.

390. SHUNKO:

Hosoye: Actor (Nakamura Noshio) as a Woman in Dance, with Flowing Sleeves. Havashi and other Seals. Wonderful motion in the soft mustard, aubergine and oxidizing rose-robés.

391. SHUNSHO.

Chuban: Man and Woman Standing beside Black Wheel of a Kago.

392. SHUNSHO.

Fan: Actor as Samurai with Two Swords.

393. SHUNSHO.

Hosoye: Girl Looking Out as Samurai Passes, Disguised as Komuso.

394. SHUNYEI.

Hosoye: Half Length of Danjuro in Shibaraku role. Very bold.

395. TOYOHIRO.

Night Revel on Sumida River. Youth and two girls on a boat.

396. TOYOKUNI.

Koban Diptychs: Maple Viewing, by groups of people.

397. TOYOKUNI.

Segawa Kikunojo Dancing. Rose pink, primrose yellow, aubergine and gray; exquisite color.

398. UTAMARO.

“Kabuki Yatsashi”: Courtesan with 3 attendants under Plum Tree.

399. UTAMARO.

Exorcising the Demons; mother holding her son, who throws beans at Oni. Jacquin Sale.

400. UTAMARO.

Youth and Maid; Bread Making.

401. REKISENTAI YEIRI.

Autumn Evening Glow; Girl in aubergine waving farewell. Field Sale.

402. YEISEN.

Waterfall between Dark Cliffs.

403. YEISEN.

Large horizontal print: Kintai Red Bridge; and piles of low-lying yellow hills across the river. Field Sale.

THIRTEEN FINE HOSOYE PRINTS

404. TOYOKUNI.

Lovers; man in old blue with flute; snowy bamboo boughs outside.

405. KUNIYOSHI.

Panel print: The old man and two children. Beautiful colors.

406. SHUNYEI.

Wrestler kneeling near rocks, under pine-bough.

407. SHUNSHO.

Courtesan in orange and black; fine pose.

408. SHUNSHO.

Figure of man in soft tan, bare-footed under a tree.

409. TOYOKUNI.

Man in tan and black carrying a huge battle ax.

410. SHUNKO. THE WAR SPEAR.

A fine composition, contrasting deep red and primrose.

411. KIYOHIRO.

Woman in soft gray and old pink holding a poem slip in her hand.

412. KIYOMITSU.

Woman in soft pink, green, and black, standing under a branch.

413. SHIGENAGA.

Priest riding a carp over a water-fall.

RARE LACQUER PRINT.

414. TOYOKUNI.

Man in black coat carrying branch in a gourd bottle on shoulder. Beautiful colors and composition.

415. SHUNKO.

Man, green striped skirt, holding a scroll.

416. SHUNYEI.

An Actor as a Samurai. Note the pose of twisted legs and arms.

SEVEN KAKEMONO PRINTS

417. SHUNSEN.

The figure of a beautiful courtesan richly attired in tones of blue, with rose color and gray.

418. EIZAN.

The figure of a woman, obi of large black checks.
A lovely composition of coloring.

419. YEISHO.

Pillar print: Women gathering spring flowers; one wears black gauze. A splendid example of this artist's work.

420. KORIUSAI.

The Golden Pheasant, on a pine branch above a waterfall. Koriusai's bird prints are considered very fine.

421. KIYONAGA.

The woman in the wind. Head wound in black scarf; under wind-blown wistaria fronds. This is an early Kiyonaga, and illustrated in Binyon's last book.

422. KIOMITSU.

Woman and dog, to whom she offers a cracker.

423. SEKIJO.

Courtesan and attendant with fine use of black. This artist was a pupil of Sekiyen, teacher of Utamaro, and a fellow student with Choki.

424. SHUNSHO.

Fan print, Jar seal. Unusually fine.

425. SHUNSEN.

Two women in soft green and pink, one uncovering a gift.

426. UTAMARO. THE FAMILY.

Man, woman, and child, in black. Colors good.

427. MASANOBU (KEISAI).

Two women and a cherry branch. Prints by this artist are very rare.

428. KORIUSAI.

Courtesan and her two maids. Colors well preserved; time browned.

429. SHUNSHO.

Two women at a well. Colors beautiful. Jar seal.

430. EIZAN.

Woman reading a letter. Fine color; tapestry effect.

431. TOYOKUNI.

The woman with an armor, standing in snow, beside a snow laden tree. Soft coloring.

432. SHIGEMASA.

Three children and a snow ball (gauffered). Note the clear features of the children and the beauty of the branch at the top. Repair in sky.

433. UTAMARO.

Dancing Girls and Players. Ladies with drums.

434. TOYOKUNI.

Actor Yuwai Hanshiro as Upsuyemon's Daughter, Osaji; gray stone ground. Fine figure in a white robe tied with black.

435. TOYOKUNI.

The actor, Koshiro, as Naru Kawa Takei, at a gray stone wall with yellow top.

436. TOYOKUNI.

A splendid example of Toyokuni's skill in portraying a Samurai, in a star-fish robe.

437. TOYOKUNI.

Man in black coat standing beside yellow grain.

438. EIZAN.

Two girls beautifully robed in pink and green, watching a cuckoo.

439. TOYOKUNI.

Hoso-ye. Courtesan in brown robe and black obi, looking at a man that is seated. Early signature.

440. TOYOKUNI.

Hosoye. Man in tan trimmed in black, standing by a green fence.

441. HIROSHIGE.

Woman in black robe checked in white, with brown obi.

442. HOKUJU.

Woman with black head-dress, brown coat, and pink robe.

443. KUNIYOSHI.

Figure print; youth with a fan.

444. YEISEN.

Graceful figure of a woman by a yellow brazier.

445. YEISEN.

Courtesan with her two kamuro.

446. YEISEN.

Woman standing by a flowering branch; purple coat, pink robe.

447. YEISEN.

The figure of a woman seated on a bench; beautiful robe; fine color and printing.

448. YEISEN.

Figure of a woman standing by a black box, tying her black obi.

449. YEISEN.

Figure of a courtesan standing by a fence; Kylin pattern robe; plum tree and lantern in the background.

450. YEISEN.
Graceful figure of a woman holding a black coat.

451. KUNISADA.
The figure of a man and child, with blue landscape in the background.

452. TOYOKUNI.
Figure of a man in mauve, holding a poem slip in his hand. Conventional cloud of yellow at the top. This print has the bird seal.

453. TOYOKUNI.
A woman dressed in butterfly robe, with black obi, beating a drum.

454. TOYOKUNI.
An actor taking the part of a samurai, in yellow, rose and purple, holding a fan.

455. TOYOKUNI.
Samurai in a black coat, yellow bars, and pine at background.

456. KUNIYOSHI.
Woman in blue and yellow; maid carrying a plum branch.

457. KUNIYOSHI.
Samurai in velvety blue robe.

458. KUNIYOSHI.
Woman changing into a blue robe.

459. HIROSHIGE.
Snow print: Hashiba Ferry. Flatboat with 2 women in the foreground.

460. HIROSHIGE.
Totsu River, in the Yamato Province; velvety greens and blue.

461. HIROSHIGE.
The Mushroom Hunters; in hanging baskets on a cliff.

462. HIROSHIGE.
Green promontory, Blue water, White sails, Fuji in the distance.

463. HIROSHIGE.
Cherry Blossom Time; wide sweep of water.

464. HIROSHIGE.
The Great Orange Torii. No. 42 of the Upright Tokaido.

465. HIROSHIGE.
Boats under Tea-Water Bridge. A white Fuji in the distance.

466. HIROSHIGE.
Ochiai Bridge, in Mino Province.

467. HIROSHIGE. Mokuboji.
Sunset in Gozen Park.

468. HIROSHIGE.
Boats and Torch Lights. Dangerous crossing; sailors throwing out votive offerings.
Note the grain of the wood block.

469. HIROSHIGE.
Night on the river. Geisha's shadow on the blind of the boat.

470. HIROSHIGE. The "Bell" bridge.

471. HIROSHIGE. Pottery House.

472. HIROSHIGE. Old Dragon Plum Tree.

473. HIROSHIGE. Cuckoo in the rain.

474. HIROSHIGE.
Circular Window. A view of Suijin Woods, with Mt. Tsukuba in the distance. Sumida River in the foreground.

475. TOYOKUNI.
Man with a pipe, and two women. Nice colors.

476. TOYOKUNI.
Man in a brown robe, with a poem slip in his hand.

477. TOYOKUNI.
An actor as a Samurai; red lacquer swords.

478. TOYOKUNI.
Man in lavender and green riding a black bull.

479. TOYOKUNI.
Lantern vender; fine blues and rose-color.

480. TOYOKUNI.
Half-block snow print: Three women in a boat. **VERY RARE.**

481. TOYOKUNI.
Man wearing masque, with a huge battle ax.

482. TOYOKUNI.
Man in a gray striped robe. White background.

483. TOYOKUNI.
Woman and maid under an umbrella in snow. Beautiful colors.

484. SADAHIDE. Woman under a plum branch.

485. THE LITTLE ARTIST: Two Boys at Play.

486. KUNISADA. Graceful figure of woman in tan.

487. KUNISADA. Man in blue standing by a black box.

488. KUNISADA. Man teaching a monkey to dance.

489. KUNISADA.
Woman in tan robe, black obi, and blue hood. A beautiful night scene.

490. BUNCHO.
Fan print: Head of a woman, stork obi on brown.

491. KIYOMITSU.
Man with a butterfly robe sharpening an arrow.

492. EIZAN.
Three women, beautiful robes, yellow garden background.
A lovely print, Yeizan is unexcelled in grouping and coloring.

493. EIZAN.
Two women holding hand lanterns; another kneeling down, on a veranda, admiring cherry blossoms.

494. TOYOKUNI (EARLY).
Ladies in waiting, assisting a princess to alight from her kago. In soft mauve and black, yellow background. A beautiful composition. The bird seal.

495. TOYOKUNI.
Strong woman stopping a runaway horse.

496. UTAMARO (EARLY).
Lady in black, with three attendants. Good colors and condition.

497. YEISEN.
A beautiful composition. Kneeling girl in lavender.

498. SENCHO.
Woman in a blue checkered robe holding her samisen.

499. YOSHIKADSU.
Woman in velvety black robe, standing under a cherry branch; shadows on the Shoji.

500. KUNIYASU.
The stone cutter; brown check robe; black and gold obi.

501. KUNISADA.
Beautiful night scene with a graceful figure in the foreground, of a woman.

502. YEISEN.
A woman in a beautiful green and yellow robe, sitting by a yellow box, reading a letter.

503. HIROSHIGE.
Figure print; Lovers at the Gate; cuckoo calling.

504. HIROSHIGE.
Peach blossoms in Suichin Woods.

505. HIROSHIGE.
Maples in autumn; yellow foreground.

506. HIROSHIGE. The bonfire; salt marshes.

507. HIROSHIGE: Kameido.
The drum bridge. This is a beautiful impression of this print, in perfect condition.

508. HIROSHIGE. Mount Fuji as seen from Yokohama.

509. HIROSHIGE. Kanda Temple on the hill top in snow.

510. HIROSHIGE.
Blue waters. Green pine boughs. Pure white snow. A beautiful snow print.

511. HIROSHIGE.
Mountains and Inn. Mist Print; in fine condition.

512. HOKUSAI.
The rising of the moon. THE FAMOUS MONKEY BRIDGE ACROSS THE GORGE. Square form. VERY RARE.

513. HIROSHIGE. White herons on a blue field.

514. HIROSHIGE.
The Old Eagle above a field of snow; worn brown.

515. HIROSHIGE. Snow at Tsukuda Jima, falling thickly.

516. HIROSHIGE. Peach and maple.

517. HIROSHIGE. Moon reflection in the rice fields.

518. MORONOBU. Two figures; primitive in black and white.

519. EIZAN. Pleasing figure. A courtesan on parade.

520. EIZAN.
The entertainment. Note the shadows. 7 figures at lunch.

521. HARUNOBU.
A lovely composition in black and white. Girl seated writing, at her side is a jar of plum blossoms.

522. KORUISAI.
Courtesan and five attendants. One of this artist's most famous prints. In excellent coloring and condition, with fine use of black.

523. UTAMARO.
The lovers. A fine print. The man carries a folded banner, and wears a high hat of striking black.

524. KORIUSAI.
Courtesan and two Kamuro. One of this artist's prints where his work is hard to distinguish, from that of Harunobu; graceful; soft pastel robes; apple-green ground. Chuban or square.

525. UTAMARO.
Lovers with puppet lovers. Good condition and beautiful color.

526. KORIUSAI.
Excellent condition and color. Courtesan reading a letter. Her two Kamuro holding Battledores. One has raised a shuttle cock to her mouth. This is a famous print by this artist; color slightly oxidising.

527. TOYOKUNI: (EARLY).
A young Samurai in black, and two women. Excellent color and condition; patterns of the soft pastel robes in gauffrage.

528. KORIUSAI.
The Ship of the Seven Gods of Fortune. This is a very rare broadsheet.

529. HARUNOBU.
Woman kneeling, opening a letter. In soft pink and green; half-block.

530. HARUNOBU.
A beautiful little print in pink and green; Lady by a stream.

531. KUNIYOSHI: GIRL WALKING.
One of this artist's lovely all blue prints, with touches of red.

532. **KUNIMARO.**

A woman dressed in tan, standing in front of a green fence.
Flowers in the background.

533. **TOYOKUNI: (EARLY).**

Man in dark colors with a pipe; two women in soft pink and black, holding up lanterns.

534. **SHUNSHO.**

The Red Dainyo by a famous actor, Hosoye.

535. **KUNIYASU: Hosoye.**

Woman with a pipe. Man seated. Fine coloring.

536. **SHUNSHO AND SHIGEMASA.**

From the beauties of the Green Houses. "The Green Houses is probably the most beautiful illustrated work that Japanese Art ever produced." (Von Siedlitz).

BIRD AND FLOWER PANELS

537. **HIROSHIGE.**

Blue Bird on a plum branch. Blue cloud background.

538. **HIROSHIGE.** Bird and Peony.

539. **HIROSHIGE.** Blue Bird and plum branch, printed in blue.

540. **HIROSHIGE.**

Bird and maple branch, on a yellow background.

541. **SHIGENOBU.** Kingfisher and blue flower.

542. **HIROSHIGE.** Bird and plum branch.

543. **HIROSHIGE.** The Dragon Fly on the Flower and Hibiscus.

544. **HIROSHIGE.** The Stork and Grasses.

545. **HIROSHIGE.** Pink Paroquet on a pine branch.

546. **HIROSHIGE.** Little Grey Bird on a large Pink Hibiscus.

547. **HIROSHIGE.** Captivity. Falcon watching a Chidori bird.

548. UTAMARO.

Flower arrangement; flat bowl; a bunch of Iris; square, browned.

549. HARUMASU.

Flower arrangement. Bamboo pine and plum, in a pink bowl.

550. TOYOKIO. Bird on a peach branch, singing.

551. HOKUSAI. The Sleeping Owl.

552. HOKUSAI. Red Bird on Bamboo Branch; rare and fine.

553. SUGAKUDO. Yellow Bird (Thrush) and Red Wax Flower.

554. PANEL PAINTING ON SILK.

White Herons; feeding and in flight.

555. SMALL PANEL. Painting on silk. Rocks, Flowers and Ducks.

556. FIGURE OF A WOMAN. In pale green with touches of red.

557. FIGURE OF A DANCER. In blue and red, with a fan.

558. HOKUSAI. Book Print. Storks and birds; blue ground.

559. HIROSHIGE. Two Blue Birds and Wistaria.

560. HIROSHIGE. Blue Bird and Pink Japonicas Flower.

561. DRAGON FLY ON WAX FLOWER.

562. DRAGON FLY ON WATER LILY. Blue ground.

563. KAZAN. Bee and poppies; single and double; very lovely.

564. HIROSHIGE.

Green birds on plum branch in bloom, rosy pink ground. This print belongs to a very rare series of broad sheets.

565. KIOSAI. Two Ayu Fish, Swimming.

Skilful use of very few lines, on a mica or silvery ground.

566. HIROSHIGE. Fish. Blue print. Blue carp swimming.

567. HIROSHIGE.
Two Birds and Flower Prints. UNDIVIDED. Unusual shape.
Double signature.

568. UTAMARO.
Three doves and two small birds, feeding among leaves.

569. MODERN ARTIST.
Large red and white peonies. Grey wash ground; very lovely.

570. HIROSHIGE. Yoshiwara Street in cherry blossom time.

571. HIROSHIGE.
Station Oiso. "Tiger Rain". No. 9 of the First Tokaido.

572. HIROSHIGE: Yoshiwara.
Moonlight scene, from the Kyoto Meishi Series.

573. HIROSHIGE. Hill-side. Tea-house near the rice fields.

574. HIROSHIGE.
Rain print. Browned but very rare oblong print. Torii (Mii Dera?); pink blossom trees, stiffly done, and white rain.

575. HIROSHIGE. The rising moon.

576. HIROSHIGE.
Fireworks over Ryogoku Bridge. Startling blue and black.

577. SADAHIDE.
Snow scene attack. The Forty-Seven Ronins; moonlight.

578. HIROSHIGE. Pilgrims resting by a waterfall; time-browned.

579. HIROSHIGE. Benten Yama Temple.

580. HIROSHIGE: Ejiri. Station Nineteen of the First Tokaido.

581. HIROSHIGE.
Coolies crossing Nippon bridge. Fuji in the distance.

582. HIROSHIGE. Temple and Pagoda.

583. HIROSHIGE.
Masaki Temple Grounds in Snow Rafts on the River. Repair in sky.

584. HIROSHIGE.
Tea House Games on the Balcony, from the Tea House Series.

585. SHUNSEN.
Travelers on the beach, looking at the husband and wife rock, over gauffered waves.

586. HIROSHIGE. The Yoshiwara Gate in cherry blossom time.

587. HIROSHIGE. A beautiful snow print. Temple and canal.

588. HIROSHIGE. Kameido Temple and Bridge in Snow.

589. HIROSHIGE: Tsuchiyama.
One of Hiroshige's famous rain prints, considered by many to be second only to Ohashi. From the First Tokaido.

590. HOKUSAI.
One of his Ronin Series. The fight through the umbrella.

591. HIROSHIGE.
The Bullock Carts; three lateen sails in the horizon.

592. HIROSHIGE.
Cherry blossom time. Mill path to right, browned.

593. HIROSHIGE. Temple and Crowds. Browned.

594. HIROSHIGE: Dotenbori. The rising moon; a lovely print.

595. HIROSHIGE. Tea House Series. Girls wading across the street.

596. YEISEN.
Man riding a bullock on a ledge of rock. Splendid color and condition. Kisokaido.

597. HOKUSAI.

Steep steps to right leading up to temple on wooded hill.

598. HOKUSAI.

From the Eight Views of the Lu Chu Islands. A rare and romantic series. In greens and yellows.

599. HOKUSAI.

The High Bridge in soft colors. Drum Bridge, Kameido; rosy clouds and soft pinks; a little rubbed.

600. HOKUSAI.

Good coloring Arashiyama; the twin summits of the mountain, seen from the bridge across pine, peachtrees and yellow foothills.

601. HOKUSAI.

No. I Of the Chushingura. This belongs to his famous unsigned set, fully described in Binyon's last book.

602. HIROSHIGE.

From the Seven Hot Spring Series. Awa Kominato. Excellent color and condition.

603. HIROSHIGE.

The Houseboat. From the Tea House Series. Excellent condition.

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